BOB JONES *University*
& OPERA, CONCERT, DRAMA SERIES

Presents

COMMENCEMENT CONCERT

The Carnival of the Animals . . . . Camille Saint-Saens

Introduction and Royal March of the Lions, Cocks and Hens, Wild Jackass, Turtles, The Elephant, Kangaroos, The Aquarium, Personages with Long Ears, The Cuckoo in the Woods, Birds, Pianists, Fossils, The Swan, Finale

Larry Kauffman and Wayne Johnson, pianists
with the University Orchestra
narrated by Bob Jones

Egmont Overture . . . . Ludwig van Beethoven

University Orchestra

The Sands of Time . . . . Anne R. Cousin

read by Bob Jones
music arranged by Frank Garlock

Te Deum . . . . Anton Bruckner

Te deum laudamus

We praise Thee, O God, we acknowledge Thee to be the Lord. All the earth doth worship Thee. . . .

Te ergo quaesumus

Therefore we entreat Thee to help Thy servants, whom Thou hast redeemed with Thy precious blood. . . .

Salvum fac populum tuum

Save Thy people, Lord, and bless Thine inheritance. . . .

In te, Domine, speravi

In Thee, Lord, have I trusted: let me never be confounded.

University Choirs and Orchestra
Brenda Nelson, soprano   Charles Ellington, tenor
Judy Friberg, mezzo soprano   James Oliver, bass

INTERMISSION*

La Traviata–Act III . . . . Giuseppe Verdi

Gwen Gustafson as Violetta, Nancy Vines as Annina, Gail Gingery as Alfredo Germont, Keith Riddle as Giorgio Germont, and James Ryerson as Dr. Grenvil

Violetta Valery, once a beautiful courtesan of Paris, is now fatally ill. She us still in love wtih Alfredo from whom she was separated by Giorgio Germont, Alfredo's father. To "preserve the family honor," Violetta had pretended to Alfredo that she loved another; he had then denounced her publicly and gone abroad.

It is now carnival time, and Annina is sent to distribute to the poor a last portion of Violetta's money. Violetta rereads the worn but treasured letter from Alfredo's father in which he tells her that he has revealed the meaning of her great sacrifice to his son and that both are coming to implore her pardon. When Alfredo arrives, Violetta rallies, believing new life and happiness will be hers; but soon after Giorgio Germont gives consent to their marriage, Violetta dies.

Saint-Saens would allow only one portion of his *Carnival of the Animals* to be published during his lifetime, the well-known piece for cello, "The Swan," probably because much of this music is a witty, light-hearted satire on music and musicians of his own era. For example, "Turtles" are described by simply taking a spirited tune by the French composer, Offenbach, and slowing it down to a snail's pace. Graceful ballet music by Berlioz and Mendelssohn is given to the unlikeliest instrument of all, the double bass, and the ponderous result is a musical description of "The Elephant." The call of "The Cuckoo" is given a true-to-life performance by a solo clarinet which intrudes just like the bird, always in the same key without regard for the beautiful, harmonic progressions by the pianos. The bray of "Personages with Long Ears" is cleverly imitated by the violins. "Pianists" are frankly described with a grand performance of finger exercises that are painfully familiar to every piano student. Perhaps the most clever description of all is that of "Fossils." We not only distinctly hear the rattle of bones but also hear a catalog of old, well-worn tunes, musical "fossils," that run the gamut from a Rossini opera aria and French folk songs to the melody from Saint-Saens' own "Danse Macabre."

Dwight Gustafson, conductor
Eva Carrier, stage director
Melvin Stratton, production supervisor

RODEHEAVER AUDITORIUM

May 23 and 27, 1969

8:00 P. M.

No cameras or recording equipment are permitted in the Auditorium during any performance.

*Chimes will sound two minutes before the end of intermission.